



Royal
Academy
of
Music

Prospectus

for entry in 1989



Archives.



Royal
Academy
of
Music



*Her Royal Highness The Princess of Wales
President of the Royal Academy of Music*



Royal
Academy
of
Music

Marylebone Road, London NW1 5HT
Telephone 01-935 5461

Instituted 1822: Incorporated by Royal Charter 1830

Patrons

Her Majesty The Queen
Her Majesty Queen Elizabeth The Queen Mother

President

HRH The Princess of Wales



**Principal**

Sir David Lumsden MA, D Phil, Mus B, Hon RAM, FRCM, FRSA, Hon FLCM, FRNCM, FRSAMD, Hon FTCL, Hon GSM, Hon FRCO, FRSCM

Warden

Peter James Ph D, B Mus, Hon RAM, Hon RCM, FBSM

Administrator

John Bliss JP, FCA, FBIM, Hon RCM

Director of Studies

Christopher Regan B Mus, FRAM, FRCO, Hon RCM

Performers' Course Tutor

David Robinson B Mus, FRAM, FRCO, Hon RCM

GRSM Course Tutor

Timothy Baxter B Mus, FRAM

B Mus Course Tutor

Arthur Wills D Mus, Hon RAM, FRCO, FRSCM

Advanced Course Tutor

John Streets FRAM

Admissions Officer

Appointment pending

Director of the Junior Academy

Gavin Brown MA, B Mus, Hon RAM, FRCO

Accountant

Rosamund Sykes MA, ACMA, LRAM

Librarian

Joan Slater ALA

Projects Officer

Elspeth Bellhouse M Sc, M Phil

Head of the General Office

Michael Gray

Counsellor

Bridget Campbell Hon ARAM

Dates of Terms

Academic Year 1989-90

Autumn Term: 18 September

(new students 16 September)-1 December

Spring Term: 8 January-30 March

Summer Term: 23 April-13 July

Every effort has been made to ensure the accuracy of the information in this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

Contents

5 Introduction

6 Courses and subjects offered

7 Programme of study: Course outlines

Performers' Course

GRSM Course

B Mus Course

Advanced Course

M Mus Course

8 Entrance qualifications

Entrance procedure

9 Fees

Local authority awards and grants

EEC students

Overseas students

10 Faculties and areas of specialist study

11 Strings

12 Woodwind

Timpani and Percussion

Brass

14 Orchestras

Conducting

15 Free Bass Accordion

Jazz Studies

16 Composition and Contemporary Music

17 Church Music Studies

18 Chamber Music

Keyboard

20 Singing

Choirs

21 Opera

22 Performance Practice: 'Early Music'

23 Supporting studies

Alexander Technique

24 Contemporary Music Projects

25 Communication through Music

Additional Information

Recital and Concert Opportunities

Practising Facilities

Recording Facilities

Platform Department

Post-student Opportunities

Welfare

Accommodation

Refectory

26 Library

Courses for Juniors

27 RAM Students' Union

RAM Club

28 Board of Directors and Governing Body

Diplomas and Distinctions

The RAM Appeal



Introduction

The Royal Academy of Music, founded in 1822, is Britain's senior conservatoire and one of the oldest institutions for advanced musical education and training in the world. Founded under the direct patronage of King George IV, who granted a Royal Charter, the Academy has enjoyed royal patronage ever since: our President is Her Royal Highness, The Princess of Wales.

Many famous musicians – singers, players, conductors, composers, teachers – have studied at the Academy. Some have returned as teachers to stimulate new generations of young musicians; others have settled all over Britain and abroad to become leaders in their own communities and in all branches of the musical profession. The standards and the camaraderie of the Academy provide a network of support to musicians throughout the world.

From this strong base, the Academy has in recent years been taking decisive and imaginative steps to enhance the quality and intensity of its teaching. For example, Stephen Bishop-Kovacevich, Lynn Harrell, Hans Werner Henze, Anne-Sophie Mutter, Robert Tear and members of the Amadeus Quartet have been regular members of staff since September 1986, and Sir Colin Davis joins us in 1988. To support this, an Appeal was launched in 1986, and its proceeds are already providing more and better equipment and accommodation as well as increased provision for student bursaries (see page 28). Plans for the future include longer lessons and courses, more emphasis on Early and Twentieth-century Music, greater flexibility and variety of courses (some with Honours degree status and most attracting mandatory LEA awards), at undergraduate and postgraduate levels.

The Academy possesses a priceless stock of instruments, available on loan to students.

Location *(see map on inside back cover)*

The Academy is situated in an elegant part of north-central London, with the famous Regent's Park within two minutes' walk, and it is conveniently placed for London's main concert halls and theatres. There is easy access to main-line and underground stations as well as Heathrow International Airport.

Facilities

The seven-storey building includes all the requirements of a modern conservatoire: generous teaching, lecturing and practice accommodation, modern electronic facilities, a well-equipped library, a modern opera theatre and a large concert hall. Substantial improvements and additions have been made to the facilities in recent years, and an active programme of continuing development is taking place, including an ambitious scheme to refurbish the Duke's Hall to the highest concert standards.

Sir David Lumsden confers Honorary Membership of the Academy on Jessye Norman (November 1987)

Training

The Academy provides training at an international level in all aspects of performance. This includes study of technique and interpretation, both solo and ensemble, in chamber music, orchestral and choral music and opera. The core of each student's training (the Principal study) comprises both performance classes and individual lessons, and there are regular opportunities for concert and recital work.

Great care is taken to discover the innate talents of all students, who are expected not only to absorb established knowledge, ideas and techniques but to think for themselves in preparation for the professional world and to explore ways of entering this world beyond its perceived confines.

Scholarships and Bursaries

The Academy is able to offer numerous awards to specially talented entrants, both undergraduate and postgraduate. Students (particularly postgraduates) who encounter difficulty in gathering funds to meet the costs of their training are considered for a bursary award. Following the success of the Academy's current Appeal, help can be provided on a more generous scale than previously. Enquiries should be made to the Warden.

Visits to the Academy: Open Days

Prospective students are warmly encouraged to visit the Academy to discuss Course arrangements and to observe rehearsals, lessons etc. The Academy also arranges 'Open Days' in selected subjects for both prospective students and teachers. Enquiries should be addressed to the appropriate Course Tutor.

Britten-Pears School for Advanced Music Studies

Discussions are taking place to develop close links between the Academy and the Britten-Pears School at Snape. Areas of collaboration include vocal and string studies, chamber music, opera, specialist academic work and the Britten-Pears Orchestra.



Courses and subjects offered

The full-time Courses offered for those seeking entry in September 1989 are:

Undergraduate

Performers' Course: 3-4 years

Graduate Diploma Course (GRSM): 3 years

B Mus (London University) Course: 3 years

Postgraduate

Advanced Course (normally 2 years, minimum 1 year)

M Mus (London University) Course:
1 year – Composition or Performance

There are no facilities for part-time study at the senior Academy, but enquiries regarding shorter, intensive periods of study are welcomed.

Course for Juniors

Junior Academy Course (*see* page 26)

Intermediate Course (*see* page 26)

Principal-study subjects

Strings: Violin, Viola, Violoncello, Double Bass; Harp;
Classical Guitar

Woodwind: Flute, Oboe, Clarinet, Saxophone, Bassoon;
Recorder

Brass: Horn, Trumpet, Trombone, Tuba

Timpani and Percussion (one subject)

Free Bass Accordion

Conducting

Composition

Keyboard: Piano, Piano Accompaniment; Organ;
Harpsichord

Singing

'Early Music': Recorder, Baroque Flute, Baroque Oboe,
Oboe d'amore, Classical Clarinet, Baroque Bassoon;
Eighteenth-century Horn, Eighteenth-century Trumpet,
Cornett; Baroque Violin, Baroque Violoncello, Viola da
gamba, Violone; Lute; Early Harp; Fortepiano

Enquiries are welcomed concerning the availability of other subjects. Undergraduates do not specialise, normally, in 'Early Music' instruments before the third year (except Recorder)

The following subjects are offered for **Related Study**:

Piccolo, Cor anglais, E flat Clarinet, Bass Clarinet,
Saxophone, Bass Horn, Contra Bassoon; Euphonium

The Academy adopts a flexible attitude to **Second-study** work (undergraduates – Years I-II): for pianists this is normally keyboard work leading to accompaniment skills; other students usually take piano unless a suitable level has been achieved or select from the range of studies listed above.



Joint Principal Study

The demands of Principal-study work normally mean that only one subject can be taken as the main study – with its supporting classes. Those on the Conductors' Course usually take another subject at Principal-study level, but may not be able to attend its full range of supporting classes. In very exceptional circumstances it may be possible for two subjects to be pursued at Principal-study level.

Choice of Professor

Candidates may express preferences. Although every effort is made to accommodate these, the allocation of students to Professors is at the absolute discretion of the Principal.

Status of the Graduate Diploma

The GRSM Diploma is accepted as an Honours degree equivalent for salary-assessment purposes for those who subsequently gain Qualified Teacher Status; holders of the Diploma with Honours in Class I or Class II (i) or (ii) qualify for the 'good honours' additional allowance. A number of universities also consider holders of the GRSM for post-graduate courses (eg MA, M Mus).

Those who intend to pursue a one-year postgraduate course of teacher training following their Graduate Course at the Academy are advised that it is necessary to hold 'O'/GCSE level passes in English and Mathematics.

Similar status is being sought for the GRAM Diploma (*see* – Performers' Course, page 7).

Programme of study: Course outlines

Length of training

Training is offered at graded performing 'Levels' related to the Principal study; these range from that required at undergraduate entry to the highest professional standards. Comprehensive undergraduate training lasts three or four years and may be followed by further study at postgraduate level.

Emphasis of training

The training has two distinct emphases:

Performing (orchestral players, etc)

Solo Studies (solo work, chamber music, conducting, opera, etc)

A range of specialist classes and activities is provided to complement and enhance the selected emphasis. Suitably gifted school leavers may be accepted to take Solo Studies following rigorous audition and interview.

Curriculum

The following training is offered for all undergraduate courses and the Advanced Course:

Principal study – including performance classes, master classes, recital work, coaching (singers), keyboard/accompaniment skills (pianists).

Subjects related to Principal study – including repertory, early music, contemporary music, church music, art of teaching, opera, choirs, orchestras and chamber music.

Second study – available for undergraduates.

Supporting studies – harmony; orchestration; aural training; history, form and style, etc (obligatory for undergraduates; available for postgraduates).

Other studies – Alexander Technique, jazz, recording techniques, careers seminars, etc.

Courses

Detailed Syllabuses are available for all the Academy's Courses. Applicants who would like these details, or who wish to visit the Academy, should write to the appropriate Course Tutor.

The **Performers' Course** is of three or four years' duration, leading to the Professional Certificate with or without Honours, and offers a comprehensive range of performance studies. A high level of achievement and potential in Principal study is essential; both performance classes and individual lessons are given. The curriculum is flexible, and each student's Course is devised individually. The Principal study is complemented by Supporting-study work, as well as choirs, orchestras, etc, and students normally take a Second study, which can either be a related or a contrasted instrument. Some students concentrate on the Principal study alone, however, as well as Chamber Music or academic subjects.

Students take the LRAM Teachers' Diploma. It is possible for those with outstanding talent to take the Recital Diploma (the Academy's highest award by examination) as a part of the Course.

A proposal to enhance the present Professional Certificate qualification to a *Graduate Diploma (GRAM) with Honours*, has been submitted. For further information please contact the Warden.

The Graduate of the Royal Schools of Music (GRSM)

Honours Course stresses the importance of performance and provides a thorough training in General Musicianship (history, analysis, harmony and counterpoint, aural training, etc). There are also opportunities to study conducting, composition and instrumentation and arranging.

There are two 'divisions' of the course: Syllabus A and Syllabus B. Syllabus A offers a broad curriculum, whilst Syllabus B places special emphasis on performance. Applicants for Syllabus A must offer a keyboard instrument as either Principal or Second study; composers and conductors will find the range of studies in this Syllabus especially useful.

The programme of study allows time for practice and also for choral, orchestral, operatic and chamber music classes as appropriate.

The **Bachelor of Music (B Mus, Lond) Course** is run in conjunction with London University and is recommended for those who wish to pursue both practical and theoretical studies to a high level.

The Course includes Principal-study and related work, historical studies with a strong emphasis on twentieth-century music, analysis, harmony and counterpoint, aural training and keyboard skills. Students whose Principal study is not a keyboard instrument must nevertheless be competent pianists. A Second study is not normally available.

The programme of study is rewarding since the opportunity is afforded to combine the benefits of both university and conservatoire training, and these graduates find themselves particularly well placed when deciding whether to proceed to postgraduate training or to the range of professional openings available to them.

The **Advanced Course** provides specialist training for postgraduates to the highest level in all subjects. In addition to Principal-study work, a range of complementary studies is available, including performance classes, supporting seminars (*Lieder*, repertory, etc), orchestras, chamber music, opera, early music, contemporary music, church music, etc; please see the relevant entries elsewhere in this Prospectus. There are also opportunities to play concertos with the orchestras and to perform in the many recitals, as well as the Academy's unusually wide range of competitive prizes. The emphasis of the Course is on performance, and each student's wishes and requirements are considered individually. The Course forms a 'bridge' to a professional career, and those applying should have a clear idea of their future aims, whether in opera, solo, chamber or orchestral work. Those who satisfactorily complete the Advanced Course are awarded the Certificate of Advanced Studies and may become eligible to take the Recital/Orchestral Diploma (Dip RAM).

The **M Mus Course** provides intensive study in Principal study and related work, both practical and academic.

Entrance qualifications

Undergraduate Courses

Age: normally 18 by 31st December in the year of entry (but *see below* – Special Admissions).

Musical standards: evidence of professional performing potential in Principal study, sound general musicianship, a good aural response. There is no formal minimum standard in Second study; for GRSM candidates, a Grade 6 (Associated Board) level of attainment should be demonstrated, but piano is normally presented at the entrance audition by undergraduate-course applicants.

Academic qualifications: normally five different GCE/GCSE passes including two at 'A' level; Music and English or a Modern Language are the preferred 'A' level subjects. A pass at the new 'AS' level counts as a half 'A' level; Music must normally be passed at 'A' level.

Special Admissions: consideration is given to:

- (i) those below the normal minimum age (but not below 16)
- (ii) 'mature' candidates who lack the normal minimum academic qualifications
- (iii) other gifted candidates who lack the normal minimum academic qualifications.

Alternative qualifications: possession of the University of London's 'double' 'A' levels in Music will satisfy the two 'A' level requirement. The possession of Grade 8 passes of the Associated Board in a practical study and theory is accepted as the equivalent of one 'A' level pass in Music. The CSE (Grade 1) is equivalent to an 'O' level pass.

Overseas candidates: overseas candidates may verify their qualifications with the Admissions Officer.

Postgraduate Courses

Age: normally 21 by 31st December in the year of entry.

Musical standards: at least equivalent to a recognised music diploma in the Principal study; a contrasting Second study is usually not taken.

Academic qualifications: none, but candidates should normally be completing or have completed a full-time (undergraduate) course of musical study.

Auditions are not normally offered to candidates over the age of thirty.

Entrance procedure

The main Entrance Examinations for entry in September 1989 will be held at the Academy from 5 to 13 December 1988.

Applications for admission, on the official entry form together with the entrance fee of £23, must reach the Admissions Officer no later than 1 October 1988. If the applicant is not considered eligible for the Entrance Examination the entrance fee will be refunded. Those who wish to be considered after 1st October should send a Curriculum Vitae to the Admissions Officer in the first instance.

The audition/interview

The Examination normally lasts a full day; candidates are therefore advised to make appropriate arrangements.

Principal study: a programme lasting approximately 20 minutes should be prepared (singing – 15 minutes); technical work may also be required, and there will be sight-reading (quick study for singers). Undergraduate candidates in *Strings* and *Woodwind* should present the first (ie fast) movement, with suitable cadenza, of a Classical concerto (eg by Mozart or Haydn) and a contrasting short piece. Principal-study singing candidates will be asked to read a passage of French, German or Italian (candidate's choice of language), and to declaim a piece of dramatic English prose. Some time will be allowed for preparation. Candidates for the Opera Course should include two contrasted operatic arias in their audition programme.

Second study: a piece should be presented (if appropriate) at a suitable level – at least Grade 6 for GRSM candidates.

Written paper: all undergraduate and M Mus candidates are required to take a written paper which includes aural tests, harmony and general musicianship. Advanced-Course candidates in both composition and conducting must also take the paper. The Academy regrets that it cannot issue specimen papers.

Keyboard tests: these are required for all Principal-study keyboard players as well as all GRSM (Syllabus A) and B Mus candidates.

Written work: all candidates (except Advanced-Course) should bring examples of written work (essays etc).

Accompanists: an accompanist will be available, but candidates are strongly advised to bring their own.

Composition: Principal-study candidates must send to the Admissions Officer a portfolio of their work at least four weeks before the Entrance Examination.

Conducting: Entrance Examinations are held in the spring for entry in the following September. Candidates *must* attend these Examinations.

Entrance Scholarships and Exhibitions

Scholarships valued at £180 per annum and Exhibitions valued at £150 per annum, each tenable for up to three years, are awarded in all subjects at the time of the Examinations. (See also page 5 – Scholarships and Bursaries).

EEC and Overseas candidates

These candidates are strongly encouraged to attend the main auditions in December 1988. Further auditions are held at Easter, but it cannot be guaranteed that vacancies will remain in all subjects at this time. Alternatively, candidates (except conductors) may supply cassette recordings of their Principal-study performances (a portfolio for composers); if these are satisfactory they will be invited to attend a confirmatory examination in the week beginning 11th September 1989.

Deferred Entry

Those accepted to study at the Academy, who subsequently wish to defer entry, must undertake a further audition in the following Session.

Fees

Fees for full-time courses for 1989-90 have not yet been determined. As a guide, inclusive fees for 1988-89 are as follows:

Home and EEC students £1,458 per annum

Overseas (non-EEC) students £5,700 per annum

Local authority awards and grants

Students resident in the United Kingdom are normally eligible for an award from their Local Authority for all three 'undergraduate' courses. Such awards cover fees and a contribution towards maintenance. It is essential to apply to the local education authority as early as possible following acceptance by the Academy.

EEC Students: Undergraduate Courses

Following important new legislation in 1986, the British Government has agreed to accept responsibility for the payment of EEC students' fees for undergraduate courses, provided that such students satisfy the normal requirements (as for British students). EEC students therefore normally qualify for support provided that they have not previously followed a course of full-time higher education in Europe having left school.

Payment of fees

All fees are payable in advance before the beginning of each term. In accordance with the undertaking required from students when accepting places at the Academy, fees for the first three terms of studentship are payable in all circumstances.

New students

All new students, other than those who have been approved for a Local Authority award, when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

Overseas students

All students from overseas are required to pay for their first year of tuition in full before the commencement of their course. Thereafter fees may be paid termly in advance.

Fees for overseas students (except EEC) are considerably higher than for home students. To be eligible for home rates a student must have been *ordinarily* resident in the United Kingdom or other country within the EEC for a minimum of three years prior to the 1st September of the year in which the course commences. Students are urged to verify their residential status before accepting a place at the Academy and so be certain of their fee obligations. Arrangements to obtain a visa to study at the Academy must be made in good time.



Faculties and areas of specialist study

In the following pages the members of the Academy's teaching staff (as known at 1 May 1988) in the various faculties are listed, together with a description of the curriculum.

International Chairs

A number of very distinguished international musicians visit the Academy regularly to take special classes and to advise on curriculum and other matters.

Consultants

A number of well-known musicians are available for consultation by the Academy and to take occasional classes etc. The Consultants include several distinguished former professors.

Heads of Studies

Composition and Contemporary Music
Paul Patterson FRAM

Instrumental
John White FRAM

George Caird BA, ARAM (*Woodwind Co-ordinator*)

Harold Nash FRAM (*Brass Co-ordinator*)

Keyboard
Alexander Kelly FRAM

Supporting
Christopher Elton FRAM

Vocal
Kenneth Bowen MA, Mus B, BA, Hon RAM



Lynn Harrell takes an orchestral class for cellists



Stephen Bishop-Kovacevich in a working session with a piano student

International Chairs

Violin Studies
Anne-Sophie Mutter Hon RAM

Cello Studies
Lynn Harrell Hon RAM

Conducting and Orchestral Studies
Sir Colin Davis CBE, Hon RAM

Composition Studies
Hans Werner Henze Hon RAM

Piano Studies
Stephen Bishop-Kovacevich Hon RAM

Vocal Studies
Robert Tear CBE, MA, FRSA. Hon RAM, FRCM

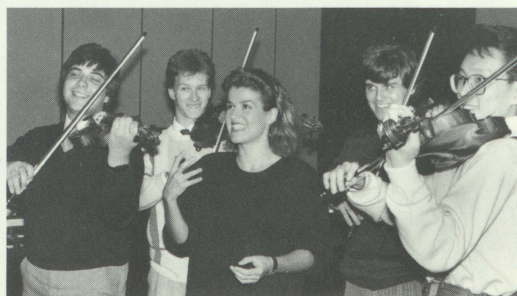


Hans Werner Henze explains a score detail to a percussion student



Robert Tear discusses an interpretative detail with a singing student

Anne-Sophie Mutter in a relaxed mood during a violin master class



Strings

Head of Instrumental Studies

John White FRAM

International Chair of Violin Studies

Anne-Sophie Mutter Hon RAM

Violin

Haroutune Bedelian ARAM

Derek Collier FRAM

Diana Cummings FRAM

Howard Davis FRAM

Erich Gruenberg FGSM, FRCM

Jean Harvey FRAM

Maurice Hasson

Emanuel Hurwitz CBE, FRAM

Carmel Kaine FRAM

Nona Liddell FRAM

Clarence Myerscough FRAM

György Pauk

Winifred Roberts Hon RAM

Kenneth Sillito FRAM

Jill Thoday ARAM

Christopher Warren-Green ARAM

Viola

Ian Jewel

Martin Outram Dip RAM

Graeme Scott ARAM

Stephen Shingles FRAM

John White FRAM

International Chair of Cello Studies

Lynn Harrell Hon RAM

Violoncello

Alexander Baillie

Douglas Cummings FRAM

Lionel Handy ARAM

Derek Simpson Hon MA, FRAM

David Strange FRAM

Double Bass

Robin McGee FRAM

Rodney Stewart ARAM

Harp

Osian Ellis CBE, Hon D Mus, FRAM

Ann Griffiths BA, Premier Prix CNSM (Paris), MA

Karen Vaughan ARAM

Classical Guitar

Colin Downes

Michael Lewin ARAM

Timothy Walker

Early Music *see* page 22

Bowed instruments

The Academy provides a course of professional training for string players in solo, chamber music, orchestral and Baroque playing. The number of principal players in orchestras and chamber ensembles throughout Great Britain and abroad who trained at the Academy testifies to the high repute of its string faculty.

Lessons, classes and lectures cover the following subjects:

- a) Master classes and advanced Performance classes
- b) Chamber music (*see* page 18)
- c) Orchestral work (*see* page 14)
- d) Concerto work
- e) Repertory classes and seminars

All undergraduate students are normally expected to play in at least one of the Academy orchestras. There are also facilities to learn Baroque string instruments.

The Academy possesses a unique collection of over two hundred stringed instruments, many of them very valuable indeed (there are, for instance, six by Stradivari). These may be available to present and past students.

Classical Guitar

The Academy offers a comprehensive course which enables students to reach the highest levels as soloists, ensemble players or as teachers.

There are weekly individual lessons, regular tutorials, repertory and performance classes, where students play before their contemporaries followed by constructive criticism and advice. Fingerboard-harmony classes are held weekly interspersed with continuo classes. The course includes chamber music, accompaniment and regular concerts.

A highlight of the year is the Julian Bream Prize; Julian Bream himself sets the pieces and adjudicates the competition; the students receive encouragement as well as the opportunity of playing to this distinguished performer.

Harp

The harp has played an important rôle at the Academy since its inception, the very earliest professors including Bochsá and Dizi; other important teachers have included Alfred Kastner, John Thomas, Gwendolen Mason and, in our own day, Osian Ellis. Individual tuition is supported by performance classes, occasional master classes and a comprehensive range of other studies.

These include classes in solo and orchestral repertory, chamber and ensemble work, and the art of teaching. Specially worthy of mention is the Academy's unique programme devoted to the history and development of the harp from the late Renaissance to the present day, embracing topics as varied as the study of sixteenth-century tablature and contemporary notation and performance techniques.

The Academy is fortunate in that it possesses several important early harps, and this collection is being extended and enhanced. Modern orchestral harps include examples by Horngacher, Obermayer and Salvi.

Woodwind

Woodwind Co-ordinator

George Caird BA, ARAM

Flute

Sebastian Bell FRAM, Hon RCM

Michie Bennett

William Bennett Hon RAM

Richard Taylor (*also Piccolo*)

Recorder

Anthony Robson ARAM

Oboe

George Caird BA, ARAM

Tess Miller Hon ARAM

Celia Nicklin FRAM

Christine Pendrill (*Cor anglais*)

Clarinet

Richard Addison ARAM (*also E flat and Bass Clarinet*)

John Davies FRAM

Angela Malsbury

Keith Pearson ARAM

Keith Puddy ARAM, FTCL

Saxophone

Richard Addison ARAM

Bassoon

Deirdre Dundas-Grant

Melbon Mackie ARAM

John Orford ARMCMA (*also Contrabassoon*)

Early Music – see page 22

Consultants (see page 10)

Evelyn Rothwell Barbirolli OBE, MA, Hon RAM, FRCM, FRNCM, Hon FTCL

Gordon Hunt Hon ARAM

Karl Leister Hon RAM

Antony Pay Hon RAM

The Academy has had a long tradition of illustrious woodwind players from its earliest times, and this tradition is still upheld today by the many former students who are currently performing as soloists and orchestral players, and who play in chamber music and also the smaller orchestral combinations which specialise in new music.

Lessons, classes and lectures cover the following subjects:

- a) Master classes and advanced Performance classes
- b) Chamber music (wind ensemble, also with piano/strings – see page 18)
- c) Orchestral work (see page 14)
- d) Concerto work
- e) Reed making and instrument maintenance

Timpani and Percussion

Susan Bixley ARAM

Nicholas Cole ARAM

Stephen Quigley

Consultants (see page 10)

James Blades OBE, Hon M Mus, Hon RAM

James Holland

The Timpani and Percussion faculty at the Academy is for students who wish to study the orchestral use of these instruments from the time of Bach to the present day. The various techniques and styles of playing, whilst reflecting the development of the symphony orchestra, are essentially specialised. The musical and technical standards required from young professional players are now extremely high; it has been found that students who study a specialised course of Timpani and Percussion are well-placed to meet these standards. (*See also page 15 – Jazz Studies.*)

The Academy's orchestras and smaller ensembles provide good opportunities for students to gain experience. A close watch is kept on the practical aspect of orchestral playing, with rehearsals often being observed by professional staff. The main aim is to encourage students to become musical orchestral and ensemble players.

The Academy possesses a wide range of percussion instruments for modern needs, and there are purpose-built teaching and practice facilities.

Brass

Brass Co-ordinator

Harold Nash FRAM

Horn

Nicholas Busch Hon ARAM

Derek Taylor FRAM, FLCM

Michael Thompson FRAM

Richard Watkins ARAM

Trumpet

Ray Allen Hon ARAM

Lawrence Evans

James Watson FRAM

John Wilbraham FRAM

Trombone

Michael Hext

Harold Nash FRAM

Euphonium

Harold Nash FRAM

Tuba

Patrick Harrild Hon ARAM

Early Music – see page 22

Consultants – see page 10

Sidney Ellison FRAM

Ifor James FRAM



The brass faculty is notable in that all its professors are active at the highest professional level – including principal players with most of London's leading orchestras and representatives of the flourishing solo and freelance field. As such, they are able to keep students in touch with opportunities in the profession and developments in contemporary techniques, as well as providing individual tuition and guidance in preparation for successful entry into musical employment.

Lessons

As well as regular tuition on a Principal-study instrument, students are encouraged to extend their horizons by acquiring skills on associated instruments likely to further career prospects – hand-horn, Wagner tuba, natural trumpet, alto trombone, euphonium etc. These instruments, and many others, are available on loan from the Academy's comprehensive stock.

Solo repertoire

Study of the solo repertoire is a pre-requisite to proving soloistic capabilities at a solo or orchestral audition and within the orchestra. It is also an inspirational challenge designed to breach the barriers of instrumental techniques, and careful preparation is expected for internal prizes and examinations with participation in recitals and concertos.

Chamber music

Many of our brass professors combine regular solo and small-group recitals with orchestral and session-band

playing. Their invaluable experience is a feature of the regular chamber coaching sessions for student performances at RAM and outside events.

Orchestral repertoire

First-year students, postgraduate and undergraduate, attend regular classes which aim to provide a secure and comprehensive knowledge of basic repertoire. In addition, sectional rehearsals are arranged to complement the Academy's orchestral programme.

RAM Brass Ensemble

Regular rehearsals, sometimes under the guidance of guest conductors, enable the ensemble to perform a wide variety of material. The ensemble gives regular concerts and takes an active part in the Academy's special events, notably its composers' festivals.

Master classes

We are frequently privileged to host master classes and recitals by indigenous artists or by those passing through the capital.

Teaching techniques

It is expected that all brass students leave the Academy equipped to teach their instruments. Regular sessions are given by members of staff and sometimes by visiting specialists.

Orchestras

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Rodney Stewart ARAM (*Orchestral Co-ordinator*)
Alison Galbraith B Mus (*Orchestral Manager*)

John Carewe Hon RAM
Nicholas Cleobury MA, Hon RAM, FRCO
Antal Doráti Hon KBE, Hon RAM (*Consultant*)
Roy Goodman FRCO
George Hurst Hon RAM
Odaline de la Martinez ARAM
Colin Metters Hon ARAM
Trevor Pinnock Hon RAM (*Consultant*)

Orchestral experience is available for all students, and undergraduates whose Principal study is an orchestral instrument are normally required to play regularly in one of the Academy orchestras. These are:

- i) The *Symphony Orchestra*, which covers the large-scale symphonic repertoire and concertos;
- ii) The *Sinfonia*, which covers the smaller-scale symphonic repertoire;
- iii) The *Opera Orchestra*, which accompanies opera productions and explores other theatre repertoire;
- iv) The *String Orchestra*, which provides specialist training for first-year students;
- v) The *Chamber Orchestra*, a small group specialising in eighteenth-century music, available, subject to audition, to all students, including those already in another Academy orchestra;
- vi) The *Manson Ensemble*, an 'ad hoc' specialist group concentrating on modern works and also available, subject to audition, to all students, including those already in another Academy orchestra.

Each orchestra gives a concert at least once a term, and they may also give public concerts outside the Academy. Rehearsals of the various Academy orchestras are from time to time taken by distinguished guest conductors. Opportunities for playing concertos and other solo works exists with all orchestras.

The Academy is developing close links with the Philharmonia Orchestra and Chorus. Opportunities for students include specially related foyer concerts in the Royal Festival Hall, participation in the Philharmonia's South Bank Centre Projects, master classes by soloists appearing with the Orchestra, attendance at Philharmonia rehearsals and specially discounted tickets for Philharmonia concerts. *See also* page 14 concerning the Philharmonia Chorus Conducting Scholarship.

Conducting

Colin Metters Hon RAM (*Director of Conducting*)
John Carewe Hon RAM
George Hurst Hon RAM
Horst Neumann (*Head of Choral Training/Conducting*)

The Principal-study Conductors' Course provides a comprehensive and integrated course of study over three years. Because of its demands and the level of experience required at entry, the Course is normally best suited to those following the Advanced (postgraduate) Course.

Conducting Studies

Regular classes: detailed study of repertoire, conducting and rehearsal techniques, performance styles, the relationship between conductor and performers.

Practical work: students prepare repertoire with keyboard and work with choirs, instrumental ensembles, orchestral workshops and the Academy orchestras, including the Manson Ensemble (for twentieth-century repertoire).

Choir training: classes in choral training and vocal technique.

Opera work: opportunities in répétiteur and opera work.

Master classes: sessions by conductors and players.

Complementary Practical Studies

An instrument is taken at Principal-study level.

Supporting Studies

Keyboard skills, music techniques, aural work, languages.

Additional Information

- i) Regular concert dates and rehearsals are allocated.
- ii) Rehearsals and concerts are videoed for discussion purposes.
- iii) The Henry Wood Scholarship (biennial) is awarded to a deserving student.
- iv) The Philharmonia Chorus Scholarship (annual) enables a student to work closely with this celebrated Chorus.
- v) A selected student works closely with the Hertford Choral Society.

Subsidiary Conducting Studies

Classes are also available for students wishing to study conducting as a second or subsidiary study.

Course details

A separate brochure giving full details of the Conductors' Course is available from the Director of Conducting.

Entry details

A leaflet giving details is available from the Admissions Officer. The closing date for applications is 31st January and auditions are held in the Spring for entry in the following September.

Free Bass Accordion

Owen Murray GRAM, Dip RAM (Copenhagen)

The instrument, so called because its additional left-hand keyboard of single notes frees it from the pre-fixed chord system of the stradella keyboard, has developed greatly in recent years, and today enjoys a substantial repertoire of original compositions.

The free bass accordion is now taught in many of the world's leading conservatoires. In 1986 the RAM became the first British music college to introduce the instrument and is proud to be in the forefront of this exciting new development; a faculty of students has quickly built up.

As well as studying the instrument's substantial original repertoire, students play suitable transcriptions. The free bass accordion can realise, exactly, *Urtext* editions of many works from the Baroque period onwards, up to and including Messiaen, who has sanctioned performance of his *La Nativité du Seigneur* on the free bass accordion. Much emphasis is placed on the instrument's wide chamber music repertoire.

A student of the Academy's recently established School of Free Bass Accordion

Jazz Studies

Graham Collier OBE (*Director*)

A new jazz programme was established in 1985 under the direction of composer and educator, Graham Collier. Five main strands have been developed: jazz instrumental studies with noted professionals; workshops, seminars and master classes designed to improve the jazz playing and awareness of students; various specialised small ensembles including a 'Twenties' band and saxophone and trombone groups; the Big Band; and the Studio Orchestra (which includes strings and woodwind). All these groups are included in regular Academy concerts and their outside appearances include Ronnie Scott's Club and The Bass Clef. Jazz ensembles were also involved in the Penderecki and Richard Rodney Bennett Festivals in 1986.

Each strand has the same philosophy: the exposure of the students to as many different people and styles as possible. Each of the workshops and general groups explores the jazz repertoire and contemporary creative music as well as providing a place for students to hear their own compositions. Amongst the regular tutors are Graham Collier, Geoff Warren, Nick Ingman, Michael Garrick, Trevor Tompkins, Jeff Clyne, Keith Nichols, Henry Lowther, Paul Nieman and Barry Forgie, while the special guests have included Anthony Braxton, Dave Holland, Eberhard Weber, Howard Riley, John Stevens and members of Loose Tubes.

While still remaining voluntary, it is intended that the programme will offer Academy students increasing exposure to this important aspect of twentieth-century music.



Composition and Contemporary Music

Head of Composition and Contemporary Music

Paul Patterson FRAM

International Chair of Composition Studies

Hans Werner Henze Hon RAM

Timothy Baxter B Mus, FRAM

Meirion Bowen B Mus (*Music Theatre*)

Timothy Bowers D Phil, B Mus, ARAM

Christopher Brown MA, ARAM

Robert Chilcot (*Light Music and Arranging*)

John Carewe Hon RAM

Graham Collier OBE

Melanie Daiken M Mus, ARAM

Edward Gregson B Mus, ARAM

Malcolm Hill Dr Fil (Uppsala), B Mus, M Mus

Nick Ingham (*Light Music*)

Odaline de la Martinez ARAM

Paul Patterson FRAM

Jeremy Pike MA (*Electronic Studio*)

Roger Steptoe BA, ARAM

Roy Teed FRAM

Sarah Thomas B Mus, ARAM

Arthur Wills D Mus, Hon RAM, FRCO, FRSCM

Consultants (see page 10)

Malcolm Macdonald MA, Mus B, Hon RAM

Krzysztof Penderecki Hon RAM

The Composition Course seeks to introduce students to the range of opportunities they are likely to encounter within the profession. It tries to ensure that students are sufficiently well-equipped and versatile to earn a livelihood in a rapidly changing and increasingly competitive field of employment.

Performance of students' compositions

The Course is first and foremost performance orientated, with numerous opportunities for students to hear their compositions performed and recorded. Orchestral workshops devoted to student compositions take place each term. Compositions for ensembles are rehearsed and performed by the Manson Ensemble under the direction of leading exponents of twentieth-century music; additionally, Academy orchestras, choirs and soloists are available for the performance of student works. Advanced students are commissioned to write pieces for performance in the Academy's Prizewinners' Concerts in the Purcell Room on London's South Bank.

Composers' Workshops

An important focus to Composition Studies is the regular weekly Composers' Workshop, covering considerable breadth of subject matter as well as performances of sketches and work in progress. These sessions are often related to contemporary music concerts in London given by the London Sinfonietta and the BBC Symphony Orchestra, the Society for the Promotion of New Music and the Almeida Festival.

Electives

Students may elect to undertake studies that are designed to provide them with a range of vocational opportunities as well as creative stimulus. These may include church music, theatre music and films, music and dance, composition in an educational context, jazz and popular music. All entail project work. Direct links with such institutions as the Royal College of Art, the London School of Contemporary Dance and the London Sinfonietta have been developed and, through our teaching staff, with the King's Singers and the BBC Radio Orchestra.

Electro-acoustic Facilities

Facilities for electro-acoustic and rock music include a multi-track recording studio and synclavier. The Manson Room provides a wide range of facilities to meet modern requirements, and a continuing programme of recording and replacement has been established.

Residencies and Visiting Composers

Distinguished composers take up residencies at the Academy for certain periods in the year, giving individual lessons, workshops and seminars. In addition, British and foreign composers and leading exponents of contemporary music come regularly to talk in our workshops. In 1988 we will be welcoming Martin Bresnick, our visiting composer from Yale University.

Each year, composers of world eminence appear at the Academy to give master classes and to supervise performances of their music. Past visitors have included Witold Lutoslawski (1984), Sir Michael Tippett (1985), Krzysztof Penderecki, Sylvano Bussotti and Harrison Birtwistle (1986). In 1987, Olivier Messiaen and Tristan Murail came to the Academy, and visitors in 1988 include Hans Werner Henze, Toru Takemitsu and Yannis Xenakis.

Overall format of Studies – Prizes and Commissions

Composition may be studied as a Principal or Second study under the guidance of Academy staff.

There are various annual prizes for student compositions, including the Mosco Carner prize (£1,000) for the best composition written during the year, an Organ prize of which the winning work is played at the Royal College of Organists by a leading player, as well as the Manson/Parker prize, judged upon live performance by an eminent visiting composer. The best orchestral work by a student composer is played in our annual Composer Festival (see page 24). Prizewinners and postgraduate composers have the chance also of being commissioned to write works for the Prizewinners' Concerts on London's South Bank.

Bursaries and Fellowships

Four major Awards are available for postgraduate study: two Mosco Carner awards, a Leverhulme Trust Fellowship and the Manson Fellowship.

M Mus Course in Composition

The Academy offers a Conservatoire-orientated M Mus course in association with London University. A Prospectus is available on request.

Jazz Studies – see page 15.

Church Music Studies

Patrick Russill MA (*Director*)

David Hill MA, FRCO

Martin Neary MA, Hon RAM, Hon FTCL, FRCO

In 1987, the Academy instituted a new Church Music Studies programme – in co-operation with St Marylebone Parish Church and the Royal School of Church Music – which, while founded on the particular richness of this country's church music traditions, is intended as a positive response to the challenges and opportunities presented by today's revised and developing liturgical practices, deepening ecumenical and international contacts, and a widening range of musical styles. The programme is taken in conjunction with a Principal-study instrument or voice at either undergraduate or postgraduate level.

Areas of Study

Equal emphasis is placed on the development of skills and the understanding needed for their thoughtful and imaginative use. Areas of study include repertoire studies, voice training and choir conducting, composition and arrangement, the theology of music in worship, liturgy and devotional practice, and elements of administration and communication.

Professional Contacts

Eminent church musicians and clergy regularly visit the Course to give lectures, workshops and master classes. Visitors in the Course's first year included Dr Lionel Dakers (Director of the RSCM), cathedral organists Harry Bramma (Director-elect of the RSCM) and Paul Trepte, Canon Anthony Caesar (hymnology) and Dr John Milsom (musicology and editing). Close contacts are maintained with London's cathedrals and major churches; observation of rehearsals and services is a feature of the course. The possibilities of closer involvement with a major musical church, on an individual basis and as appropriate, are always explored. A student clerkship in the choir of Westminster Cathedral (the Alec Robertson Memorial Scholarship) has been endowed for a student participating in the Church Music studies programme and is awarded at the Principal's discretion.

The Course is available both for postgraduates and also at undergraduate level, where it may be of especial benefit to the prospective organ scholar. Those interested are warmly encouraged to contact the Course Director before application.



*A choral session
in St Marylebone Parish
Church*

Chamber Music

Members of the Amadeus Quartet

Norbert Brainin OBE, Hon D Mus, D Univ, Hon RAM

Siegmund Nissel OBE, Hon D Mus, D Univ, Hon RAM

(*Director of Chamber Music*)

Martin Lovett OBE, Hon D Mus, D Univ, Hon RAM

George Caird BA, ARAM (*Woodwind*)

Harold Nash FRAM (*Brass*)

John White FRAM

The members of the Amadeus Quartet were appointed as regular chamber music coaches in September 1986. This celebrated ensemble took over from Sydney Griller who retired from the Academy in July 1986, having achieved a unique record in the formation and training of string quartets.

Skill in ensemble playing and the opportunity to obtain an extensive awareness of repertory are given substantial encouragement and resources; specialist coaching is available regularly for all students. Many of the best-known ensembles at present in the forefront of the musical world were formed while its members were students at the RAM, reflecting the excellence of the training and facilities at the Academy.

As well as a number of prizes for string-quartet playing, the RAM is fortunate in having recently received endowments and sponsorship to encourage excellence and enterprise in the widest possible range of ensembles. Students are encouraged to familiarise themselves not only with the established repertory but to explore widely and grasp the opportunity to rehearse and perform new works.

The Academy benefits from the support of Williams Lea & Co (Business Printers), who sponsor an important annual competition open to mixed chamber ensembles.



Keyboard

Head of Keyboard Studies

Alexander Kelly FRAM

International Chair of Piano Studies

Stephen Bishop-Kovacevich Hon RAM

Pianoforte

John Bigg Hon ARAM

Christopher Elton FRAM

Philip Fowke FRAM

Jeffery Harris ARAM

Ruth Harte FRAM

Jean Harvey FRAM

Graeme Humphrey ARAM

Philip Jenkins FRAM

Alexander Kelly FRAM

Hamish Milne FRAM

David Owen Norris MA, FRAM, FRCO

Antonieta Notariello ARAM

Lois Phillips FRAM

Frank Wibaut

Pianoforte Accompaniment

Iain Ledingham MA, ARAM, FRCO

Malcolm Martineau

Geoffrey Pratley B Mus, FRAM

John Streets FRAM

Roger Vignoles BA, Mus B, Hon RAM

David Willison ARAM

Organ

Christopher Bowers-Broadbent FRAM

David Sanger FRAM, FRCO

John Scott MA, Mus B, FRCO

Harpsichord

Virginia Black ARAM

Iain Ledingham MA, ARAM, FRCO

John Toll BA, FRCO

Piano maintenance and tuning

David Flanders

Peter Salisbury

Early Music – see page 22

Consultant (see page 10)

Peter Hurford OBE, MA, Mus B, Hon D Mus, Hon RAM, FRCO, FRSCM

The Keyboard Faculty provides comprehensive training in this fundamentally important area of musical activity. For pianists the programme of work includes solo playing, master classes, ensemble and accompaniment work; the needs of organists and harpsichordists are similarly met by a range of supporting classes and activities which complement individual studies.

Piano

Lessons, classes and lectures cover the following subjects:

- a) Piano technique and musical development
- b) Repertory classes and seminars (including programme-building, analysis, discussion and performance)
- c) Accompaniment
- d) Répétiteur training (*see* Opera, page 21)
- e) *Lieder* and *Mélodie* classes
- f) Chamber music (*see* page 18)
- g) Concerto work
- h) Advanced Performance class

There are many opportunities for students to participate in Academy concerts and recitals, and more advanced students are also encouraged to seek suitable outside engagements (for which the Academy provides numerous valuable contacts). Master classes are given periodically by distinguished artists. A wide range of prizes is awarded annually, many by competition.

The Bösendorfer 290SE

In 1987 a Bösendorfer model 290SE concert grand piano was installed in the Barbirolli Room in the Academy. This instrument, the result of the combined skills of Viennese craftsmanship (a Bösendorfer Imperial) and American technology, reproduces with remarkable exactness the performances of those who play on it. The computer measures minutely the action of the hammers as well as the movement of the pedals. A number of Piano professors have received expert training in the use of the instrument's remarkable technology so that students will be able to employ this important teaching aid to their advantage.

Organ

The requirements of Organ students are met by a range of lessons and classes which comprise:

- a) Organ techniques and musical development
- b) Teaching techniques
- c) Improvisation
- d) Continuo playing
- e) Repertory classes
- f) Preparation for diploma (such as FRCO)
- g) Choral conducting classes.

The Academy possesses organs by Peter Collins, Walker, Willis, and Hill, Norman & Beard. Valuable links have also been developed with a number of London churches; regular recitals are given by Academy students using the finest

instruments available. In 1987 an important new 'classical' three-manual by Rieger, considered to be an instrument of prime importance, was installed in nearby St Marylebone Parish Church, and is available for students on a daily basis. Plans are also under way to provide a major new organ in the French tradition as part of a scheme to refurbish the Duke's Hall. Periodic visits are arranged to organ-builders as well as to organs of special interest. It should also be emphasised that many organ students are actively involved as piano accompanists both to choirs and to individual vocal and instrumental Academy students.

See also Church Music Studies, page 17.

Harpsichord

Harpsichord students follow a course of study which covers the full range of harpsichord and associated repertory from the early sixteenth to the mid-eighteenth centuries – particularly the English, French and German schools and the later 'virtuoso' compositions by Scarlatti and Soler – with special reference to matters of style and ornamentation. Students are expected to take part in Baroque chamber groups both as continuo players and as soloists, and share in the expanding facilities and opportunities of the Early Music programme (*see* page 22). Tuition and performances are given on copies of eighteenth-century harpsichords. There are classes in reading from figured bass and in more advanced continuo realisation, and there are lectures on the care, maintenance and tuning of harpsichords. Special practice facilities are available.

Piano Accompaniment

Individual tuition is given to students taking Piano Accompaniment. Principal-study pianists may attend classes in accompaniment during their first year. A wide repertoire of vocal and instrumental music (including the major duo works) is covered, and in addition the following classes are available:

- a) French, German and Italian languages
- b) *Lieder* and *Mélodie*
- c) Figured bass and continuo
- d) Harpsichord
- e) Répétiteur training
(with Covent Garden and English National Opera staff)

Further practical experience may be gained by playing for one of the choirs or the Opera Class (the latter entitles free entrance to dress rehearsals at the Royal Opera House, the Coliseum and Glynedebourne). Attendance at singers' and instrumentalists' lessons is also of invaluable benefit, and students are encouraged to form duos and other chamber ensembles as soon as possible. Many valuable prizes are open for competition, and students are expected to take part in outside recitals. The Recital Diploma is awarded to particularly distinguished accompanists in their final year.

Singing

Head of Vocal Studies

Kenneth Bowen MA, Mus B, BA, Hon RAM

International Chair of Vocal Studies

Robert Tear CBE, MA, FRSA, Hon RAM, FRCM

Kenneth Bowen MA, Mus B, BA, Hon RAM

John Camburn ARAM

Patricia Clark FRAM

Joan Clarke

Derek Hammond-Stroud OBE, Hon RAM, Hon FTCL

David Johnston Hon RCM

Joy Mammen Hon RAM

Geoffrey Mitchell Hon ARAM

Marjorie Thomas Hon RAM, FRMCM

Mary Thomas FRAM

Mark Wildman ARAM

Song Classes

Tina Ruta FGSM

John Shirley Quirk CBE, BSc, Hon D Mus, D Univ, Hon RAM

Pamela Stirling Hon ARAM

John Streets FRAM

David Willison ARAM

Ilse Wolf Hon RAM, Hon FTCL

Languages

Dr. Lella Alberg Hon ARAM, Hon RCM (*Italian*)

Ludmilla Andrew BA (*Russian*)

Pamela Stirling Hon ARAM (*French*)

Fred Wagner Ph D, D Phil, Hon ARAM (*German*)

Coaching

David Owen Norris MA, FRAM, FRCO

Geoffrey Pratley B Mus, FRAM

John Streets FRAM

Clara Taylor ARAM

Early Music (see page 22)

Paul Esswood

Robert Spencer Hon ARAM

Choirs

The Principal

The Warden

Geoffrey Mitchell Hon ARAM

Horst Neumann (*Head of Choral Training/Conducting*)

Consultant (see page 10)

Rex Stephens FRAM

Opera Department

Norman Ayrton (*Director*)

Robert Dean

Gareth Morell

Mary Nash FRAM

Karen Bell-Kanner (*Movement*)

Tina Ruta FGSM (*Italian Coaching*)

Singing

The aim is to prepare singing students for entry into all branches of the singing profession: opera; oratorio, recital work, broadcasting and television; ensemble work (*eg* in gramophone recording and church music); and specialist private teaching.

Individual lessons and/or classes and lectures cover the following subjects:

- a) Vocal technique and development
- b) Language tuition and coaching in Italian, German and French, and coaching in Russian
- c) German *Lieder*
- d) French *Mélodie*
- e) Italian recitative
- f) Vocal repertory
- g) Operatic repertory
- h) Individual coaching in vocal repertory
- i) Movement and mime
- j) Advanced Performance classes

The Academy provides ample opportunities for students to take part in regular internal concerts, including experience in singing with Academy orchestras, and also encourages students to accept suitable outside engagements. Master classes are given periodically by distinguished artists. Robert Tear gives regular classes, and recent visitors have included Dame Joan Hammond and Emma Kirkby.

Numerous competitive prizes are awarded annually. These are judged by distinguished artists from outside the Academy.

Choirs

Choral experience is provided for undergraduate students who are not in orchestras: orchestral players are also encouraged, though not required, to sing. There are four choirs: the Academy Choir, the Opera Chorus, the Ladies' Choir and the Chamber Choir. The Academy Choir performs the large-scale repertory with full orchestra. The Opera Chorus varies in size to suit the demands of the opera being currently performed. The Ladies' Choir performs repertory from the seventeenth to the twentieth centuries, often in collaboration with a small orchestra or instrumental ensemble. The Chamber Choir performs *a cappella* music from all periods. Each choir has its own regular staff conductor, but distinguished outside conductors are invited periodically to conduct concerts and rehearsals. Each choir performs in public at least once a term, as often as possible outside the Academy.

Opera

Opera training plays an important rôle in the work of the Academy. The Opera Department now offers two Courses: a one-year preliminary 'Introduction to Opera' Course, and a full-time two-year Opera Training Course, which is open to students from both inside and outside of the Academy who show a sufficiently high standard and potential.

Singing students in the Academy who have a particular interest in the theatre, and are keen to be in opera, may audition with a view to entering the one-year Course; this aims to explore the various requirements demanded by professional theatre and opera performances. Classes cover basic acting, movement, work on texts both spoken and sung, and the history of opera. Practical stage work includes scene study and participation in the chorus and small parts in Academy productions. At the end of the year, students may audition for the full-time two-year Course.

The two-year Course is an intensive professional training, covering all aspects of opera performance, and aims to produce young performers who can enter a difficult and demanding profession with a high level of expertise and ability in all forms of opera production, including operetta and contemporary music theatre. The Course covers acting, scene study workshops, the development of style, the study of texts and languages, movement, dance, and stage fighting. Classes are also given in make-up and the wearing of costumes. Fully-staged performances are given, normally twice a year, for at least one of which visiting guest directors and conductors are employed.

The Academy is fortunate in possessing a fully equipped theatre, which is particularly appropriate for student performances and workshops, which are given on a regular basis. Coaching is also given in the preparation and presentation of audition material.

A selected number of students are invited to proceed to a further year of advanced training, in which there is more emphasis on the individual talents of the students, who have the opportunity to work with professional coaches and give performances.

The Department has its own orchestra, and a musical adviser who participates closely in the rehearsal and

performance work at all levels. There are also opportunities for student conductors and répétiteurs to participate in all areas of opera work. Recent fully staged productions have included Tippett's *The Knot Garden*, Rameau's *Les Boréades*, Poulenc's *The Carmelites*, Mozart's *Le nozze di Figaro*, Offenbach's *La Vie Parisienne*, Handel's *Giulio Cesare* and, as an example of Music Theatre, Alexander Goehr's *Triptych*. The Academy has close contacts with the major opera companies, and students are offered tickets for rehearsals at the Royal Opera House, the Coliseum and Glyndebourne.

Further details of the programme of training in Opera are available from the director of Opera.



Two scenes from '*La Vie Parisienne*'
(February 1988)



Performance Practice: 'Early Music'

The Principal

Roy Goodman FRCO (*Director*)

Trevor Pinnock Hon RAM (*Consultant*)

Strings

Simon Standage MA (*Baroque Violin*)

Jan Schlapp (*Baroque Viola*)

Jennifer Ward Clarke (*Baroque Cello*)

Richard Campbell (*Viola da Gamba and Violone*)

Robert Spencer Hon RAM (*Lute*)

Dennis Nesbitt Hon RAM (*Consultant*)

Woodwind

Lisa Beznosiuk Hon RCM (*Baroque Flute*)

Anthony Robson ARAM (*Recorder and Baroque Oboe*)

Keith Puddy ARAM, FTCL (*Classical Clarinet*)

Felix Warnock (*Baroque Bassoon*)

Brass

Michael Thompson FRAM (*Eighteenth-century Horn*)

David Staff (*Eighteenth-century Trumpet; Cornett*)

Fortepiano

Melvyn Tan

Harpsichord

Virginia Black ARAM

Iain Ledingham MA, ARAM, FRCO

John Toll BA, FRCO (*also Continuo: Harpsichord and Organ*)

Organ (see page 19)

Ensemble work

Paul Esswood (*Baroque Singing with instrumentalists*)

Roy Goodman FRCO (*also Chamber Orchestra*)

Robert Spencer Hon RAM (*English Lute Song*)

John Toll BA, FRCO

The Academy sees Performance Practice (formerly 'Early Music') as embracing the study of performing styles in all periods of music, with particular emphasis on music between 1600 and 1850. Any student may pursue this study, which is becoming increasingly important both as an educational necessity and as a professional tool, *either* as a full-time speciality, *or* as a subsidiary element in the course. In the former case, this will include a Principal-study 'early music' instrument, a supporting Second study, ensemble coaching and classes in historical aspects of performance, editing, etc; in the latter case, this may include playing on a modern instrument under 'early music' specialists, both solo and in ensemble. Tuition on any 'Early Music' instrument is available at Advanced level.

The focus of Performance Practice activities are regular chamber ensembles, the Chamber Orchestra and a weekly seminar devoted to a wide range of study and practice. Roy Goodman is the resident Director of Performance Practice, supported by the specialist instrumental staff who coach as well as teach individually. Trevor Pinnock is our principal *Consultant*, and conducts one or two performances a year (in 1988 he conducts a fully staged version of Handel's *Giulio Cesare* with the Academy's Opera Department). Other performances in 1987-8 included Purcell's *Dido and Aeneas*, a stage work by Thomas Arne and a concert for the Bath Georgian



Festival. At present the Chamber Orchestra plays on modern instruments, but the intention is to transfer to 'authentic' instruments as soon as instruments and players are available. The Academy's stock of 'authentic' instruments is now large enough to form the basis of several ensembles, and several such groups are already functioning.

Knowledge and understanding of the styles and techniques prevailing in various musical periods (Renaissance to early Romantic) are stimulated by the Academy's teaching of history and analysis, which may be studied either as a requirement or an option, according to the Course chosen. The Academy regards such stylistic studies as an integral part of its life, not only to deepen everyone's understanding and appreciation of subtleties of style but to enliven our approach to historical studies as a means of producing truly stylish performances of music of all periods. The Academy continues to prepare its students for the burgeoning professional opportunities now available in this specialised field.

The Croft Original Competition, a valuable prize offered for excellence in performance of music written before 1750, is another manifestation of the Academy's concern to promote a serious and detailed study of Performance Practice as a normal activity for a majority of students.

Supporting Studies

Head of Supporting Studies

Christopher Elton FRAM

Timothy Baxter B Mus, FRAM

George Biddlecombe MA, ARAM

Timothy Bowers D Phil, B Mus, ARAM

Christopher Brown MA, ARAM

Melanie Daiken M Mus, ARAM

Catherine Ennis BA

John Hall ARAM

Malcolm Hill DrFil (Uppsala), B Mus, M Mus, RCM, ARAM, FRCO

Robert Langston MA, ARAM, FRCO

David Owen Norris MA, FRAM, FRCO

David Robinson B Mus, FRAM, FRCO, Hon RCM

Patrick Russill MA

Roger Steptoe BA, ARAM

Roy Teed FRAM

Sarah Thomas B Mus, ARAM

Arthur Wills D Mus, Hon RAM, FRCO, FRSCM

The term **Supporting Studies** embraces 'music techniques', instrumentation, aural, history and analysis. As befits a performing institution, these are centred around the needs of the developing performer. The component elements are treated as inter-related aspects of a fundamental part of musical comprehension – stylistic, analytical and aural – rather than as separate, unconnected areas of study. Such an understanding is a necessary pre-requisite for fully effective performance, not an abstract intellectual exercise.

While different courses naturally have different emphases and individual students' levels of ability and special interests will vary, the aim is to teach the subject through the imaginative use of musical examples from a wide range of periods (as against using devised exercises). The emphasis is on the practical application and understanding of such skills rather than mere theoretical knowledge or rules of procedure. Thus harmony at the keyboard, (or, for example, on the guitar) is regarded as particularly important, as are improvisation, jazz and continuo playing.

All undergraduate students are required to take supporting-study work and, once a basic musical literacy and ability to handle both notes and words have been confirmed, they are encouraged to use their initiative to explore in greater depth areas of especial interest or relevance to their professional aspirations. As far as possible, assessment is by project, portfolio and class work, rather than by formal examinations, and much of the emphasis is on the techniques of study or research in the belief that, once acquired, such techniques can be applied whenever later needed.

The following may be taken either on an optional basis or to fulfil Course requirements:

Instrumentation and Arranging: regular classes are provided in Arranging – for orchestra, big band, piano reductions, etc. The emphasis is on work which will provide professional opportunities, particularly for composers.

Composition: 'non-specialist' composers are encouraged to develop these skills both as a means of personal expression and as an aid to the understanding of the creative process of composers whose work they play.

Harmony: advanced harmony, including any relevant elements such as realisation, keyboard work, cadenza writing, etc.

History and Analysis: an emphasis on history as an essential adjunct to performance and as a support to an historic understanding of style and performance practice. Often this work is linked to a particular performance project.

Aural Training

Aural Training forms an essential part of the Academy's training, the aim being to develop the critical listening faculty so necessary in a performer. This includes perception of period, style and structural procedures, and an ability to detect inaccuracies in performance. At the Entrance Examination candidates are assessed and new students are allocated to appropriate classes. The level of work varies from basic training to complex twentieth-century scores.

Subsidiary Conducting Studies

A programme is available at subsidiary level for all students. Training is provided in both instrumental and choral work.

Alexander Technique

Lois Phillips FRAM (*Organiser*)

John Hunter

Ilana Machover

Judith Magidov

Dorothea Magonet

Katia Obadia-Drake

Misha Magidov (*Honorary Consultant*)

(*Members of The Society of Teachers of the Alexander Technique*)

The Alexander Technique was established at the start of the century by F M Alexander, who, after many years of research, came to a new understanding of the body in relation to the strains and stresses of the modern world. He evolved a technique by which people could be taught to release unnecessary tensions, to change habits acquired through years of physical misuse, and re-discover the natural ease with which they were born.

It is particularly relevant to the young musician preparing to enter a highly demanding and competitive profession. Musicians can be helped through Alexander Technique towards improved stamina, and the development of a greater sensitivity and awareness, mental and physical poise.

Students can apply for individual lessons, which are given initially twice weekly; subsequently according to progress and need.

Contemporary Music Projects

In recent years the Academy has devoted a full week towards the end of the Spring Term to a 'festival' based on the work of a distinguished living composer in his presence, following a period of intensive study and rehearsal. The first five Festivals attracted considerable press and media coverage. The *Observer* said of the Messiaen Festival: 'I felt myself to be in the presence of history as not since Stravinsky's last visit to London more than twenty years ago'. These events are now established as a major aspect of the Academy's life and serve to highlight the importance which it attaches to developing students' awareness of contemporary music.

In 1984 the subject of the first Festival was Witold Lutoslawski who conducted his own *Livre pour orchestre*. In 1985 the Academy's guest was Sir Michael Tippett (in celebration of his eightieth birthday). Like Lutoslawski, Sir Michael took a very active part in the proceedings and himself conducted a performance of his *Fantasia Concertante* on a theme of Corelli; the Academy's Opera Department also mounted a production of his opera *The Knot Garden*. He was followed, in 1986, by Krzysztof Penderecki, twenty-one of whose works were performed during the course of four days, the composer himself conducting an item in each of the four main evening concerts. The distinguished visitor in 1987 was Olivier Messiaen who, with his wife Yvonne Loriod (who was the pianist in the *Turangalila-Symphonie* and *Des Canyons aux Étoiles*), was present for the rehearsal, discussion and performance of a wide variety of his compositions.

In 1988 the featured composer was Hans Werner Henze, who holds the Academy's International Chair of

Composition Studies. Like his predecessors he attended rehearsals and workshops as well as working closely with student composers.

In 1989 it is hoped to feature the music of Luciano Berio.



Hans Werner Henze pictured during the Festival Week in March 1988



Communication through Music

Graeme Humphrey ARAM (*Director*)

Margaret Hubicki MBE, FRAM, FRSA (*Consultant*)

The purpose of this Course is to enable students to explore the many ways in which music can be used to benefit sick and disabled people (including the physically, mentally or sensorily impaired). Begun in 1977 as a pioneer scheme, it is designed to widen the horizons of students through:

- a) an awareness of the opportunities which exist
- b) a basic knowledge of different illnesses and handicaps which they may encounter and the musical requirements for each group
- c) learning how to encourage the disabled themselves to develop creatively
- d) careful training in presentation: by encouraging a sensitive awareness to the needs of their audience, students learn how to use music as a means of communication in the widest sense, whether it is on the concert platform, in the classroom or on a hospital ward.

Guest speakers have included:

Sarah Caird ARCM, LGSM (*St Marylebone Healing Centre*)

Sybil Beresford-Peirse LRAM, LGSM

(*Director, Nordoff-Robbins Music Therapy Centre*)

William G Fawkes BA, Dip NCTD

(*Mary Hare School for the Deaf*)

Pamela Smith B Mus (*Disabled Living Foundation*)

Sylvia Lindsay LRAM, ARCM

(*Director, Council for Music in Hospitals*)

Rachel Verney Dip MT NR (*St Marylebone Healing Centre*)

Robert Hoare ARAM, GRSM, ARCO

(*Royal National Institute for the Blind*)

The Music Therapy Unit in the Crypt of nearby St Marylebone Church offers a unique opportunity to observe Music Therapy closely and to participate in seminars and discussions. Students may attend work at the Nordoff-Robbins Music Therapy Centre and concerts given by the Council for Music in Hospitals, in many different venues. Advice is available on every aspect of music for the sick and the disabled. There is contact with 'Live Music Now', Shape, the Association of Professional Music Therapists in Great Britain, the British Society for Music Therapy, the National Bureau of Handicapped students, etc.

Further details of the Course are available from the Director.

Additional Information

Recital and Concert Opportunities

Generous opportunities are provided for students to develop their performance experience both inside and outside the Academy. A full-time liaison officer co-ordinates and monitors such opportunities in the students' best interests as their training enables them to undertake an increasing amount of work at a professional level.

Practising Facilities

Facilities are available between 9am and 8.45pm on weekdays during term, and on a restricted basis at weekends and in vacations. There are two suites of purpose-built practice studios.

Recording Facilities

Facilities are available to record and video student performances for future study and discussion. Students are also able to study modern recording techniques under the direction of a qualified specialist.

Platform Deportment

Presentation is a most important element in any professional performance. Students who take part in Academy recitals are required to attend a platform rehearsal where a member of staff supervises this essential aspect of concert work.

Post-student Opportunities

Former students of the RAM may apply for a number of annual Fellowships based at the Academy during which

they can develop their careers. The Academy promotes the Prizewinners' Concert Series on the South Bank which offers platform opportunities to former students.

Welfare

The Counsellor provides professional help with any personal problems which may arise during students' attendance at the Academy. On commencing their course students should register with a General Practitioner in the area in which they live. The Academy Physician may be consulted only through the Counsellor.

Overseas students are strongly advised to take out a health insurance policy as they may be required to pay for medical treatment.

Accommodation

The Academy building is non-residential, and students are advised to make their own arrangements as soon as they know that they have been accepted; some sixty places are available in our own Hall of Residence, Ethel Kennedy Jacobs House, Champion Hill, Camberwell SE5. All enquiries, whether for private or hostel accommodation, should be addressed to the Counsellor.

Refectory

The Academy has a students' canteen which is open during the daytime for hot and cold meals and other refreshments.

Library

Joan Slater ALA (*Librarian*)

Nazlin Bhimani B Mus, MA, MLS (*Assistant*)

Mike Lloyd (*Orchestral Librarian*)

The Library has over 120,000 items, and is essentially a many-faceted working collection. It provides supporting materials for Academy courses, and has a large collection of books and sheet music. The Armstrong Room houses the reference collection and has accommodation for quiet study. There are audio facilities, including record/cassette decks and radio, compact discs, LPs, etc. Other facilities include microfilm/microfiche materials and a reader-printer, a photocopy machine and an electronic keyboard.

The Orchestral Library has about 4,000 sets of orchestral parts, including Sir Henry Wood's Library, presented to the RAM in the 1930s. The Library also includes collections from the English Bach Society, Theodore Holland and Otto Klemperer. There is a large choral collection.

The Academy possesses an important collection of manuscripts and early printed editions, some of which are unique; they may be consulted by appointment only. The collection includes some rare nineteenth-century material, many valuable gifts including King George IV's Arnold

Edition of Handel (in 1825), R J S Steven's Library (in 1865), and, more recently, gifts and bequests from Sir John Barbirolli, Otto Klemperer, and the oboist Janet Craxton. Since May 1987 it has housed a Sullivan Archive presented by Professor Arthur Jacobs.

As an international institution the Academy Library provides a considerable service, both to scholars and to members of the public, who may use it for reference purposes. Among its most valuable possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado*, Vaughan Williams' *Fantasia on a theme by Thomas Tallis* and *Serenade to Music*, and a copy of *Musica Transalpina* (1588). An inter-library loan scheme operated by the British Library gives access to still further resources.

A Handbook is available from the Librarian.

Courses for Juniors

The Academy provides training for musically talented children of school age, especially as a preliminary to music studentship.

The Junior Academy

This Course (some 200 strong) runs on Saturdays during term. Studies include individual instrumental lessons, with classes in aural training and other musical subjects. There are choirs, orchestras and chamber music groups.

Entry is by audition: the average age of entrants is eleven, but there are no rigid limits. Some Local Education Authorities award Exhibitions to help meet the cost of the course. There are also places for private fee-paying candidates, and some scholarships are available. Older pupils hoping to enter the musical profession are prepared for entrance examinations and interviews for places at music colleges and universities, with extra work in keyboard and aural skills as required. Application should be made to Mr Gavin Brown, the Director, Junior Academy, from whom a detailed Prospectus may be obtained.

The Intermediate School

A limited number of places is available for young instrumentalists aged between twelve and eighteen years who demonstrate exceptional promise. Intermediate students attend for a half-day a week in term time and tuition is given by Academy professors in Principal study as well as music techniques and general background. An additional practical study (including composition) may be taken if required. The Frederick Grinke Scholarship is offered to an especially talented violinist. Further details are available from the Warden, who is happy to answer enquiries from prospective applicants and their parents.



RAM Students' Union

The Students' Union at the RAM was founded in 1967. All students are automatically members of the Students' Union and the Students' Club.

The Students' Union Executive Committee consists of seven elected officers, each with a specific post. These are: President, Treasurer, Vice-President, Social Secretary, Welfare Officer, Publicity Officer, Sports and Societies Secretary, and Charity Secretary. The Executive meets once a week and aims to provide social and sporting activities for the students as well as being a channel of communication between the students and the Academy Administration. The Committee represents the students in various meetings with the professors and administrative staff. There are also two representatives from the Students' Union at Governing Body meetings. The RAMSU is affiliated to the NUS, and therefore has access to NUS resources, including free legal advice for all students.

Social life at the Academy includes a variety of activities and functions. RAMSU organises discos and jazz nights which are held in the Students' Club, and also holds Grand Balls in the Summer and Christmas terms when evening dress is worn and members of staff attend. The Union also arranges screening of one or two films each term for a minimal entrance fee.

Football is the most popular sport in the Academy and the team plays most weekends. Fixtures are arranged against other London music colleges and occasionally against the London orchestras. There is also a cricket team in the Summer Term, and occasionally tennis matches are arranged against the staff in Regent's Park.

Central to the social life in the Academy is the Students' Club. This is situated in the basement of the Academy, next to the Students' Union Office. The Club exists to provide a bar and a meeting place for the students. Pool, darts and two video games are available in the clubrooms.

The RAMSU Shop sells scarves, T-shirts, sweatshirts, ties and jerseys, bearing the Academy motifs. The telephone number is 01-935 6025.

RAM Club

The RAM Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings – social and musical – are held periodically, and *The RAM Magazine*, published several times a year, is sent to all members. Students are especially welcome. The Club affords them opportunities to meet professors and other Club members on a social level, as well as listening to music performed by international artists. Further particulars may be obtained from the Hon Secretary of the Club, at the Academy.

In 1989 the Club celebrates its centenary, and HRH The Princess of Wales, President of the Academy, has graciously consented to be President of the Club during this year of celebration.



Sir Henry Wood, former student and principal RAM orchestral conductor, departs for his annual 'holiday' at the celebrated Promenade Concerts

Board of Directors and Governing Body

President

HRH The Princess of Wales

Vice-Presidents

Sir Edmund Compton GCB, KBE, MA, Hon FRAM, FRCM

Frederic Lloyd OBE, JP, Hon FRAM, Hon RCM

S O Quin FCIB, Hon FRAM

James Saunders TD, FCA, Hon FRAM

Directors and Members of the Committee of Management

The Lord Swann FRS, Hon FRAM (*Chairman*)

Sam Gordon Clark

Sir Hugh Cubitt CBE, JP, DL, FRICS, Hon FRAM

The Countess of Harewood

Peter Hemmings MA, LLD, FRSAMD

Michael R Hoare

Peter le Huray MA, MusB, PhD, Hon RAM

Jane Glover MA, D Phil, Hon D Mus

The Rt Hon Lord Justice Lloyd PC, Hon FRAM

Robert Ogden FCA, Hon FRAM (*Hon Treasurer*)

Guy Whalley MA

Directors

The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

Professor Sir Claus Moser KCB, CBE, FBA, Hon FRAM

Mrs Ralph Vaughan Williams Hon FRAM, FRCM, Hon RNCM

Two Professional Staff Representatives on the Committee of Management

Two Student Representatives on the Committee of Management nominated by the Students' Union Executive Committee

Diplomas and Distinctions

The diplomas and distinctions granted by the Royal Academy of Music are as follows:

Awards by Examination

Dip RAM: granted to advanced students in Recital or Orchestral work.

GRSM Hons: the Diploma of Graduate of the Royal Schools of Music is granted after examination jointly with the Royal College of Music.

Professional Certificate: awarded to students who follow successfully the Performers' Course.

Licentiate (LRAM): granted, after examination, to both external candidates and internal students, in teaching or performing.

Honorary Awards

Fellow (FRAM): awarded to past students who have distinguished themselves as professional musicians.

Honorary Fellow (Hon FRAM): awarded to friends of the Academy who have rendered professional signal service to the institution and who are not professional musicians.

Honorary Member (Hon RAM): awarded to distinguished musicians of any country.

Associate (ARAM): conferred on past students of the Academy who have achieved professional distinction.

Honorary Associate (Hon ARAM): awarded to friends (musicians or non-musicians) of the Academy who have not been students of the Academy.

The RAM Appeal

Chairman of the RAM Foundation

The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

Chairman of the Appeal Committee

Sir Patrick Neill QC, MA, BCL, Hon LLD

Chairman of the Events Committee

Raymond Gubbay

Appeal Director

James Bates

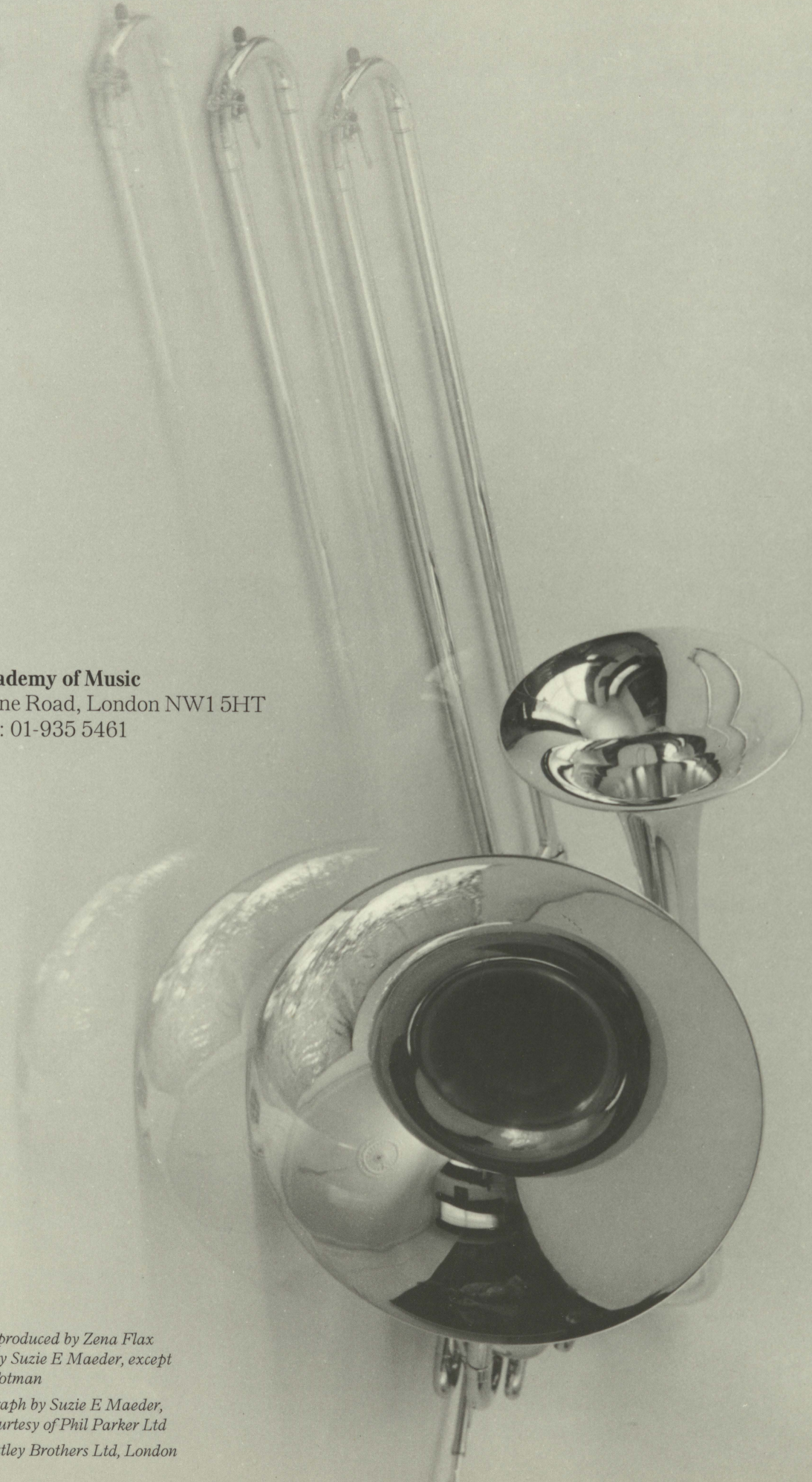
In 1986 the Academy launched a major Appeal with the aim of providing funds towards more and better student bursaries; purchase, renovation and replacement of instruments – particularly pianos as well as for 'early music' and contemporary music (including jazz); and renovation and development of the building – including a major scheme to refurbish the Academy's major concert hall (the Duke's Hall). Within two years the Appeal had moved more than half way towards its target.

A series of major Appeal events has taken place including a gala opening concert in the presence of the President of the Academy, HRH the Princess of Wales, a 'fun weekend' (Ramathon), a jazz evening at Ronnie Scott's Club, a student-organised concert (again in the presence of our President) and a unique Stradivarius Gala Concert, with the English Chamber Orchestra and numerous international soloists, including some twenty instruments by Stradivari; this concert was shown on national television.



Royal Academy of Music

Marylebone Road
London NW1 5HT
telephone 01-935 5461



Royal Academy of Music
Marylebone Road, London NW1 5HT
telephone: 01-935 5461

*Designed and produced by Zena Flax
Photographs by Suzie E Maeder, except
page 1: Clive Totman*

*Cover: photograph by Suzie E Maeder,
instruments courtesy of Phil Parker Ltd
Printed by Battley Brothers Ltd, London*